CATALOGUES OF ART EXHIBITIONS ORGANIZED BY THE ARTS COUNCIL OF GREAT BRITAIN REPUBLISHED ON MICROFICHE

Published on microfiche by:

Chadwyck-Healey Ltd
45 South Street
Bishops Stortford
Herts CM23 3AG
England

Somerset House
417 Maitland Avenue
Teaneck
New Jersey 07666
USA

Date of publication and production of master: 1975

Series: The purpose of this series is to make available those catalogues that have lasting interest through their text or their illustrations. Catalogues and cumulations of titles in the series are available from the publishers

Serial numbers: Each title is given a seven-figure serial number in the top right hand corner of the microfiche title strip. This is an accession number. The first figure indicates the number of the list in which the title first appears; the first three-figure group signifies the gallery or museum; the second three-figure group the accession number for that title.

Copyright, microfiche edition: Arts Council of Great Britain and Chadwyck-Healey Ltd, 1975

Technical data:

Producing laboratory: Micromedia Ltd, Kidlington, Oxford.

Drawings by Jean-François

MILLET

The Arts Council of Great Britain

1956

DRAWINGS BY

Jean-François Millet

THE ARTS COUNCIL OF
GREAT BRITAIN
1956

FOREWORD

The last representative exhibition of Millet's drawings in this country was held exactly fifty years ago. At that time his reputation was still at its height, though not long afterwards it was to suffer an eclipse which, except in the eyes of a few discriminating collectors, was to last until our own day. The present exhibition will, it is hoped, provide an opportunity for a reconsideration of Millet's stature as a draughtsman and of his achievement as an artist. The drawings have been selected by Sir Kenneth Clark, Chairman of the Arts Council, who has written the preface to this catalogue and has also lent generously from his collection.

The exhibition was intended primarily for Aldeburgh Festival, where it will be shown in the ancient Moot Hall from June 16 to 24. Owing to the limitations of space only fifty works can be exhibited there, but the full version of the exhibition, consisting of nearly eighty drawings and about twelve prints, will be shown at the National Museum of Wales from July 7 to 28 and at the Arts Council Gallery in London from August 17 to September 15.

The Arts Council is grateful to all the owners who have lent so readily from their collections. Among the most generous contributions are those from the Musée du Louvre and the Ashmolean Museum, while that of the Museum of Fine Arts, Boston, is particularly welcome, not only for its high quality but also because of its connection with Millet through his New England patrons, Quincey Adams Shaw, Martin Brimmer, William Morris Hunt, Edward Wheelwright and others. Among private collectors to whom we owe special thanks are Mr Louis C. G. Clarke, who has entrusted us with his entire collection of Millet drawings, and Mr Harold J. L. Wright and Mr Helmut Gernsheim, who have lent etchings and other prints for the last two showings. We are also indebted to the Art Institute of Chicago for the loan of a fine *Bergère* and to the British Museum, eight of whose drawings will be seen in Cardiff and London.

Our thanks are also due to Dr K. T. Parker for allowing us to make use of relevant entries from the as yet unpublished supplement

to his *Catalogue of Drawings in the Ashmolean Museum*, and to Mr Oliver Brown, on whose remarkable memory we have drawn unsparingly for information relating to the J. Staats Forbes and other collections. We also acknowledge the assistance of M. Louis Rouart and members of his family in tracing several of the drawings.

P. J.

JEAN-FRANÇOIS MILLET

BY KENNETH CLARK

Jean-François Millet was born near Gréville in Normandy in a country where one passes abruptly from the fields and orchards to the sea, from a monotonous struggle with the soil to a dangerous struggle with the waves. As everyone knows, he was the son of a peasant and worked in the fields from his earliest youth; but what people forget is that among the peasant aristocracies of Western Europe this could be combined with a high degree of culture. In reading about the youth of Millet, we are reminded of the early life of Thomas Carlyle, and of those 'grave livers', as Wordsworth called them, whose choice of words and measured phrases seemed to him above the reach of ordinary men. At the age of twelve Millet, under the instruction of the local *curé*, was reading the Georgics in Latin and we are told that the books in the home library which he read with most pleasure were the confessions of St Augustine, the letters of St Jerome and the writings of Pascal and Fénelon: all this at the age when a young person today is filling his mind with space-ships and comics. Like Giotto, he drew while watching the sheep and his drawings were at once taken seriously by his family and shown to a local painter in Cherbourg, who recognized their merit. His rich, consistent culture of the mind was then succeeded by an equally nourishing culture of the eye; the young Millet was set to copy prints after Poussin and Michelangelo. Together with the Bible and the works of Virgil, these formed the basis of his imagination throughout the whole of his life; but, as was natural in a provincial society, he made his way by painting portraits, a number of which survive and leave us in no doubt of his talent.

In 1837 he arrived in Paris and after helplessly wandering the streets, he discovered the Louvre. According to his recollections, the artists who impressed him most were Mantegna and Lesueur; but here the curious fact emerges that for the next ten years Millet's work consisted in skilful pastiches of Correggio, Fragonard and Diaz. Writers on Millet, who have been serious-minded people, have

maintained that these frivolous pictures were done solely to gain a livelihood, but a sight of the originals leave us in no doubt that Millet, like his heroes Poussin and St Augustine, was a man of intense sensuality whose paintings of the nude are neither academic exercises nor pot-boilers. These confections seem to have caused him a profound uneasiness and one day in 1849, standing in front of a picture-dealer's window and looking, as artists do, at his own work, he heard the conversation of two passers-by: 'Who painted that picture?' 'Why, Millet of course; he paints nothing but nudes.' From that moment, Sensier tells us, he determined to renounce erotic subjects altogether. He did not quite succeed in his resolution; the two admirable drawings in the exhibition (Nos. 9 and 10) date from the 1850s. Still, he succeeded to a degree that is without parallel in the history of art and which carried with it peculiar dangers. A great artist must put the whole of himself into his work and at the age of thirty-five to cut out such a large part of his character, and one so closely connected with the art of painting, was to risk impoverishing, or even crippling, his creative faculties. I do not think Millet altogether escaped. There is in his mature work a certain meagreness of colour and a suppression of spontaneity which may be attributed to the heavy hand with which he had to hold down the old Adam. In compensation one may suppose that the noble solidity of Millet's peasant women could not have been achieved without a passion for substance. As with Poussin he could hardly have escaped the endemic disease of ideal art—insipid emptiness—unless he had started with a double dose of sensuality.

We may ask whether Millet's conversion was due solely to a revulsion from the sensuality of his early paintings. Evidently two other influences affected him. First there was the fashion for pictures of rustic or working-class subjects in the years immediately preceding the Revolution of 1848. We know that the Salon of 1847 was full of them. But the influence of revolutionary ideas on Millet must not be exaggerated. At intervals in his life his pictures were attacked as socialist propaganda and on each occasion Millet protested that he was entirely un-political. This is amply confirmed, and indeed the resignation of his workers and the feeling that they are part of an unchangeable order speaks exactly the opposite message to Marxism. Nevertheless this choice of subject clearly reflected his sympathies,

'Peasant subjects', he said, 'suit my temperament best; for I confess, even if you think me a socialist, that the human side is what touches me most.' The third reason for Millet's conversion seems almost accidental: in 1849 an epidemic of cholera broke out in Paris, and Millet, fearing for his young family, decided to take temporary refuge in the country. By chance he settled in the village of Barbizon where, as everyone knows, he stayed for the rest of his life.

A change of subject can be willed; a change of style, if it is to be sincere, must be gradual. Millet's frivolous pictures were to some extent the expression of an inherent romanticism which he never entirely lost and which was apparent in his style for the next five years. In the pictures of this period the lighting is still dramatic, the figures are united by a flowing rhythm and even the handling occasionally has some of the virtuosity of the Fragonard period. The masterpiece of this period, the *Botteleurs* of 1850, is related to his early work not only by technical means but by a kind of sensuality with which the men struggle with the sheaves. A drawing for the painting in the exhibition (No. 7) shows a vigorous calligraphy, perhaps imitated from the lithographs of Daumier and Gavarni.

Millet first achieved the grave and massive style which was the full expression of his character in a picture of a man grafting a tree which he exhibited at the Salon in 1855. His contemporaries recognized this as a turning-point in his work and it was bought by the great landscape-painter, Théodore Rousseau, who had become his closest friend in Barbizon. In *Le Greffeur* Millet evolved a form of composition which he was to use throughout his life—a bare rectangle with the two main figures isolated from one another on a single plane. He seems to have felt that a larger and more complex composition would involve artificialities and destroy the impact of each image in its first simplicity. When we look at large compositions like the *Ruth et Booz* or the rich figure-drawings of the 1850s, we cannot help regretting this restriction of aim. In one work, however, I feel that he achieved simplicity without impoverishment and that is in the picture of *Les Glaneuses*, exhibited in 1857. He made a large number of drawings for this composition, several of which are in the exhibition and the way in which he used them helps us more than anything else to understand his art.

Millet was one of those artists on whom a few formal ideas make

so deep an impression that they must spend the whole of their lives in trying to give them final expression. Perhaps this is the chief distinguishing mark of the classic artist—certainly it is what distinguishes his use of subject matter from that of the illustrator. The illustrator, even the greatest—Goya—is essentially a reporter. His subjects come to him from outside, lit by a flash. He must seize the moment, and present its vividness and its uniqueness. With the classic artist the subject comes from inside, and when he discovers confirmation of it in the outside world he feels that it has been there all the time. He must give to his subject the air of unchangeable inevitability, and this becomes a problem of formal completeness. That is why the classic artist, Degas no less than Poussin, returns to the same motives again and again, hoping each time to mould the subject closer to the idea.

With Millet certain experiences became obsessions. It is often difficult to say what gave Millet's recurring motives their fascination for him—and for us. An example is the man pushing a wheelbarrow through a half-opened door, a design which reappears in Millet's work dozens of times at all periods (No. 22). Of all these obsessive motives, the figures of gleaners, bending like supplicants to the earth, humble, rhythmical and absorbed, are those to which he has been able to give the most evolved expression. The group appears in drawings which must date from his first years at Barbizon, and is worked out with increasing severity till he came to the final stages of the painting (Nos. 25-27). Thus was produced one of the great classic masterpieces of French art. The ambition to do Poussin over again from nature, of which we heard so much at a time when Millet's reputation was at its lowest, is magnificently achieved.

Although Millet's concentration on a few forms can properly be called classic, his vision remained romantic, and it was the fusion of these two qualities which led to his most notorious achievement, the creation of popular images. The purely classic artist struggling with his motive, tends to deprive it more and more of its overtones of association. But Millet never lost sight of the human—or as we used to say, literary—idea with which, at birth, his formal idea had been united. Furthermore he was often conscious that these ideas had the character of symbols—that is to say he related an incident to a general scheme of things, and used the resultant shape to awaken a

train of vaguely impressive emotions. This is a dangerous procedure. The popular mind wishes to take comfort in easy and reassuring generalizations and the popular image must fall smoothly into its pre-determined slot in the unconscious, with the result that it soon works loose. How few popular images have resisted the scrutiny of centuries! Michelangelo's Birth of Adam, Raphael's Sistine Madonna—those are among the few inspired ideas which have somehow gratified the mass mind, yet which even the sepia prints in our schoolteachers' sitting rooms could not destroy.

I fear that the same cannot be said of Millet's more popular works. *Le Semeur*, although considered on its appearance as socialistic in its realism, now seems to us rhetorical; and the sentimental over-simplification of the *Angelus*, which went straight to the heart of the public, has done more than anything to discredit Millet in the eyes of posterity. Not that the *Angelus* is without a certain obsessive power, as is shown by its influence on Mr Salvador Dali. The woman with the wheelbarrow, her strange silhouette as complex and memorable as one of Seurat's studies for the *Grande Jatte*, is a remarkably haunting image. But the tone is forced and the colour is like black currant syrup.

The *Angelus* was begun in 1857 and finished in 1859. Several times in the next ten years Millet again attempted the perilous task of creating immediately effective images. I mean, of course, perilous artistically, but one of them proved to be perilous materially as well —*L'Homme a la houe* of 1863. In front of this disturbing symbol of hard work the old accusations of 1848 were renewed. He was a socialist, a follower of Saint-Simon, who saw only the brutalities of the country and not its beauties. To answer these attacks Millet wrote a letter to his friend and supporter, the critic Thoré, which is worth quoting, for it is the simplest and best apologia for his own painting.

'I should like', he says, 'to set down some of my beliefs which I try to make clear in all that I do: that things do not look as if they had been brought together by chance or for the moment, but have between them an innate and necessary connection. I want the people I paint to look as if they were dedicated to their station—that it would be impossible for them ever to think of being anything but what they are. A work should be all of a piece, and people and things should be there for an end. I wish to say what is necessary plainly

and strongly . . . and I confess to the greatest horror of superfluities (however brilliant) and of filling up.' This must be one of the very few statements about art made after 1860 which would have been comprehensible to a man of the Renaissance. It could have been quoted from Wölfflin's *Classic Art*. But of course it is this very fact which makes us hesitate, because Millet was *not* painting in the Renaissance, and although his beliefs are eternally valid, they were not part of the artistic current of the time. What a Renaissance painter did with the full weight of the tide behind him, Millet had to do with the self-consciousness of isolation. Powerful and grandiose though some of his later figures of peasants are, they sometimes make us uncomfortable by what seems like a forcing of the sentiment. In spite of all Millet's protestations they are the first—and perhaps the greatest—examples of what is now called socialist realism. The message has been allowed too great an influence on the formal idea. In an age of religious art, based on symbols, this can be effective, but in the nineteenth century a confirmation of visual truth was essential, and when the spontaneity of impression was lost, the formal idea lost its vitality.

This, no doubt, is one reason why we prefer Millet's drawings to his paintings. Another is that, as his sobriety of style grew upon him, his colour tended to become muddy and the paint surface uninteresting. Those who look in painting for what the French call *une jolie matière* must look elsewhere. Even in his drawings he often contrived to deaden the charm and vigour of his handwriting, and some of his finest plastic ideas exist in drawings, like the *Leçon de tricot* (No. 34), which are really monochrome pictures. One must also admit that in the 1860s Millet did a number of pot-boilers. For thirty years of his life he was miserably poor, not knowing how to get a meal for his children or how to keep warm enough to paint. He found that drawings heightened with pastel which reproduced his favourite compositions occasionally brought in 300 francs; and he sold them, in all sincerity, believing that the subject alone made them worth having.

Only one such drawing is included in the present exhibition. The rest are drawings done for his own use and satisfaction, and they bear out the opinion of good judges, from Degas to Sickert, that Millet was one of the greatest draughtsmen of the nineteenth century.

He had a grasp of form and a largeness of vision rare even in the Renaissance; and he had another quality which Renaissance painters usually lacked, an ability to relate figures to their surroundings. His sense of the unity of man with nature was supported by a remarkably delicate eye for atmospheric truth. With a few lines he could suggest the light of a pale winter sun or of a clear summer evening. Finally, anyone looking through a large collection of his drawings must be impressed by the completeness with which his pictorial ideas came to him. Almost all his most famous compositions—the *Angelus* is one of the rare exceptions—appear first as tiny studies, which are not materially altered afterwards. They are moments of vision which he had the skill and knowledge to perpetuate. Thus his drawings are not sketches, but newly created units. As to their subjects, which at first brought him fame and latterly have been the cause of his loss of reputation, can we not say of them, as Wordsworth said of his Lyrical Ballads, that they represent rustic life 'because in that condition our elementary feelings co-exist in a state of greater simplicity and consequently may be more accurately contemplated and more forcibly communicated'.

SHORT BIBLIOGRAPHY

Abbreviated titles used in this catalogue are given in square brackets.

SENSIER, A. *La Vie et l'oeuvre de Jean-François Millet* (ed. Paul Mantz). Paris (Quantin), 1881 [Sensier]; with a catalogue of the graphic work of Jean-François Millet by A. Lebrun [Lebrun].

LEBRUN, A. *Illustrated Catalogue of the Works of Jean-François Millet.* New York, 1887. (See also SENSIER, 1881.)

CARTWRIGHT, J. *Jean-François Millet: His Life and Letters.* London (Swan Sonnenschein), 1896. Second edition, 1902.

SOULLIE, L. *Les grands peintres aux ventes publiques*, II: *Peintures, Aquarelles, Pastels, Dessins de Jean-François Millet, relevés dans les catalogues de ventes de* 1849-1900. Paris (Soullié), 1900 [Soullié].

GENSEL, W. *Millet und Rousseau.* Bielefeld and Leipzig (von Velhagen and Klasing), 1902 [Gensel].

HOLME, C. (Ed.). *Corot and Millet: with Critical Essays by Gustave Geffroy and Arsène Alexandre.* London (Studio), 1902 [Holme].

CARTWRIGHT, J. *The Drawings of Jean-François Millet in the Collection of the late Mr James Staats Forbes.* Articles by J. C. in the *Burlington Magazine*, V, 47-67 and 118-159, and VI, 192-203 and 360-9. London, 1904-5 [Cartwright, *Burl. Mag.*].

BENEDITE, L. *The Drawings of Jean-François Millet: with Fifty Facsimile Reproductions of the Master's Work and an Introductory Essay by L. B.* London (Heinemann), 1906 [Bénédite].

DELTEIL, L. *Le Peintre-graveur illustré*, I. Paris (Delteil), 1906 [Delteil].

WICKENDEN, R. J. *Millet's Drawings at the Museum of Fine Arts.* Article by R. J. W. in the *Print-Collector's Quarterly*, IV, 3-30. Boston, 1914 [*PCQ*, 4].

MOREAU-NELATON, E. *Millet raconté par lui-même*. Paris (Laurens), 1921. 3 vols. [Moreau-Nélaton].

PARIS: Musée du Louvre. GUIFFREY, J., and MARCEL, P. *Inventaire général des Dessins du Musée du Louvre et du Musée de Versailles: École française*, X. Paris, 1928 [Louvre, *Inv. gén.*, X]. ROUCHES, G., and HUYGHES, R. *Cabinet des Dessins. Catalogue raisonné*, XI. Paris, 1938 [Louvre, *Inv. gén.*, XI].

GSELL, P. *Millet* (in the series *Masters of Modern Art*), tr. J. Lewis May. London (John Lane the Bodley Head), 1928 [Gsell].

GAY, P. *J. F. Millet* (in the series *Collection des Maîtres*). Paris (Braun), 1950 [Gay].

CATALOGUE

Drawings stamped J.F.M. *were so marked in the inventory of Millet's studio after his death (sale, Paris, May* 10-11, 1875) (*Lugt* 1460).

Measurements are in inches, followed by centimetres (in brackets); the height is given first.

Abbreviated titles of works of reference are used; for full titles see Short Bibliography.

1 STUDY OF TWO FIGURES. A nude woman sitting on the ground, leaning over the knees of a nude man, whose head rests on her shoulder; a tree trunk behind. Stamped *J.F.M.* at lower right.
Red chalk, $6\frac{13}{16} \times 9\frac{3}{16}$ (17·5×23·8)
Coll: A. Sensier; G. Roberts; C. H. Shannon, RA (bequeathed to the Fitzwilliam Museum, 1937).
LENT BY THE FITZWILLIAM MUSEUM

Probably an early work, dating from about 1845-9. *During most of this period Millet was living in great poverty in Paris with his second wife, Catherine Lemaire, whom he married at Chailly in* 1853 *and who bore him nine children. His first wife, Pauline Ono, had died in* 1844 *after only two years of married life, and he had spent the intervening period with his family at Gruchy, near Gréville, in Normandy.*

2 MAN CARRYING A LOG(?). Seen from three-quarters back view, he bends forward in a striding movement, grasping his burden in outstretched hands. A slight study of the same subject on the *verso.*
Black chalk on grey paper, $10 \times 7\frac{1}{8}$ (25·4×17·8)
Repr: Bénédite, pl. 19
LENT BY MR LOUIS C. G. CLARKE

Dates from about 1848. *The action of the figure, which might be that of*

a winnower, is obscure; compare a study for a Vanneur *in the Louvre* (Inv. gén., *XI, No.* 10573).
[PLATE III]

3 MAN SIFTING GRAIN. He faces left, holding a winnowing basket; sacks and a basket beyond on the right. Stamped *J.F.M.* at lower right.
Black chalk on brownish paper, $7\frac{7}{16} \times 5\frac{3}{16}$ (19·1×14·3)

LENT BY MR J. M. WORDIE

Millet painted three versions of Le Vanneur; *the first, exhibited at the Salon of* 1848, *found its way to the United States, where it was destroyed in a fire; the two later versions are in the Louvre (Chauchard and Thomy-Thiéry Collections); see Moreau-Nélaton, I, pp.* 69-70, *figs.* 43 *and* 44. *The drawing, which may be a preliminary study, is in reverse of the Louvre pictures.*

4 STUDY FOR *BERGERE AU REPOS.* A shepherdess leaning against a tree, a staff held loosely in her hands. Stamped *J.F.M.* at lower right.
Black chalk on brownish paper, $11\frac{1}{4} \times 7\frac{1}{2}$ (28·6×19·1)
Coll: Marguerite Sensier; E. van Wisselingh; Alexander Young
Exh: London, Royal Academy, *French Art*, 1932 (988)
Repr: Sensier, p. 297; Holme, pl. M.2

LENT BY MR LOUIS C. G. CLARKE

A study for the painting in the Burrell Collection, Glasgow, which is inscribed on the verso: 25 Avril, 1849, J. F. Millet. *In June* 1849, *Millet left Paris for Barbizon, in the forest of Fontainebleau, where he was to remain for the rest of his life. Théodore Rousseau, who became his closest friend, was already living there, and William Morris Hunt, the young American artist whom he had already met in Paris, followed soon after. Hunt was a great admirer of Millet's work, which he introduced into the United States on his return in* 1855.

5 GROUP OF FIGURES SPRAWLING ON THE GROUND
Black chalk on grey paper, 5 $\frac{15}{16}$ × 9 $\frac{15}{16}$ (15·2 × 25·3)
Coll: Léon Bonnat (bequeathed to the Musée du Louvre, 1922)
Lit: Louvre, *Inv. gén.*, X, No. 10562
LENT BY THE MUSEE DU LOUVRE

6 STUDY FOR *LES COUTURIERES*. Two young women seated at work by a window; the right-hand figure rests her foot on a high rush-bottomed stool. Signed *J.F.M:* at lower right.
Black chalk, 10 × 7 $\frac{1}{4}$ (25·4 × 18·4)
Coll: Robert Brough (bequeathed to the Corporation of Perth, 1935)
LENT BY THE CORPORATION OF PERTH

A study for the painting of 1850; *Sensier* (*p.* 133) *quotes Millet as saying of this small picture, 'These are not professional seamstresses, but women at work in the home'. It was greatly admired by the former who, by introducing it into the office of Romieu, a director of the Beaux-Arts, obtained for Millet a long-awaited commission; see Moreau-Nélaton, I, p.* 85, *fig.* 60, *and II, p.* 3. *Alfred Sensier first met Millet in Paris in* 1847 *and corresponded with him almost daily from* 1850. *He acted, not always disinterestedly, as his business adviser and intermediary and was an avid collector of his work. He was Millet's first biographer, but his presentation of facts is not entirely reliable.*

7 STUDY FOR *LES BOTTELEURS*. A crouching man trussing hay, his left elbow bent. Stamped *J.F.M.* at lower right.
Black chalk, 7 $\frac{1}{4}$ × 7 $\frac{1}{2}$ (18·4 × 19·1)
LENT BY SIR KENNETH CLARK

A study for the right-hand figure in the painting exhibited at the Salon of 1850 *and now in the Louvre (Chauchard Collection); the composition is completed by a woman with a pitchfork on the left and another man trussing hay in the centre; see Moreau-Nélaton, I, pp.* 86-7, *fig.* 59. *A similar figure is used for the sheaf-binder in* Les Travaux des champs,

a series of ten woodcuts drawn by Millet in 1852 *and executed by Adrien Lavieille; they first appeared in* L'Illustration *of February* 5, 1853, *and were published by Lavieille in book form in* 1855. *Compare a study reproduced Bénédite, pl.* 49.

8 A PEASANT RESTING. He sits on a low bank with the upper part of his body twisted to the right on a hummock; his hat is on the ground beside him.
Black chalk, $6\frac{9}{16} \times 10\frac{1}{8}$ (16·7 × 25·8)
Coll: P. M. Turner (bequeathed to the Ashmolean Museum, 1951)
LENT BY THE ASHMOLEAN MUSEUM

This drawing, though it has no documentation, probably dates from about 1850. *Similar attitudes occur in* Ruth et Booz, *the painting exhibited at the Salon of* 1853 *as* Les Moissonneurs *and in the oil sketch (in reverse) for this work, which dates from about* 1851 (*Moreau-Nélaton, I, figs.* 86 *and* 88); *the effect of lighting is, however, very close to that of* Les Botteleurs *of* 1850. Ruth et Booz *was acquired by Martin Brimmer, the American collector, who afterwards bequeathed it, with twenty-one drawings by Millet, to Boston Museum; the sketch is in the Louvre.*

9 STUDY OF A NUDE WOMAN. She stands with arms raised, putting on a chemise, seen from the back. Stamped *J.F.M.* at lower right.
Black chalk, $12\frac{1}{2} \times 9\frac{3}{8}$ (31·9 × 23·8)
Coll: Henri Rouart (sale, Paris, December 16, 1912, lot 243)
Lit: Louvre, *Inv. gén.*, X, No. 10493; Gsell, repr. pl. 48; R. Huyghe and P. Jacottet, *Le Dessin français au XIX^e siècle*, Lausanne (Mermod), 1948, repr. pl. 62
LENT BY THE MUSEE DU LOUVRE
[PLATE II]

Probably dates from about 1850; *compare nude studies reproduced Moreau-Nélaton, I, figs.* 33-5, *and Gsell, pl.* 49.

10 STUDY FOR *UNE NYMPHE ENTRAINEE PAR LES AMOURS*. A half-length study of a nude woman, her head turned to the left and her arms bent downwards. Stamped *J.F.M.* at lower right.
Black chalk, $7\frac{13}{16} \times 6\frac{7}{16}$ (19·9 × 16·4)
Coll: Marguerite Sensier; Félix Feuardent (Millet's son-in-law); P. Mathey; Walter Gay (presented to the Musée du Louvre, 1913)
Lit: Sensier, repr. p. 97; Louvre, *Inv. gén.*, X, No. 10295
LENT BY THE MUSEE DU LOUVRE

In the painting, which dates from 1851 *and was formerly in the Staats Forbes Collection, the nymph is being dragged along a woodland path by a group of nude children, who cling to her draperies; see Moreau-Nélaton, I, p.* 92, *fig.* 72. *A small oil variant of this composition, in reverse, is now in the Clark Collection; this is perhaps a study for the painting, which is also known as* L'Amour vainqueur.

11 THE TIRED HAYMAKER. A man, in profile to the right, seated against a bank, resting head and arms on a staff. Stamped *J.F.M.* at lower left.
Black chalk on grey paper, $10\frac{3}{8} \times 8$ (26·4 × 20·3)
Coll: Alexander Young
LENT BY MR LOUIS C. G. CLARKE
Compare No. 8.

12 VARIOUS FIGURE STUDIES. Above, on a smaller scale, a woman hanging up washing; centre, a woman dragging a bundle of faggots towards the right; below, a seated woman leaning against a tree trunk. Stamped *J.F.M.* at lower left.
Black chalk on greyish paper, $8\frac{1}{4} \times 5\frac{1}{8}$ (21·6 × 13·1)
Coll: P. M. Turner (bequeathed to the Ashmolean Museum, 1951)
LENT BY THE ASHMOLEAN MUSEUM

The figure in the centre occurs almost exactly in a drawing, Ramasseurs de fagots, *of about* 1851 (*Moreau-Nélaton, I, fig.* 83), *which was exhibited at the Royal Academy*, French Art, 1932 (910).

13 THREE STUDIES
Coll: Hugh Blaker
Exh: London, Leicester Galleries, *Selected Paintings, Drawings and Sculpture from the Collection of the late Hugh Blaker*, 1948 (13)

(*a*) A WOMAN CARRYING A BASKET ON HER HEAD
Pen and sepia ink, $3\frac{1}{2} \times 2\frac{1}{2}$ (8·9 × 6·4)
This is perhaps an early study, dating from about 1845-8; *compare* Le Retour de pêche, *reproduced Julien Cain* (*Millet* (L'Art de notre temps *series*), *Paris*, 1918), *pl. VIII.*

(*b*) A MAN SHEARING A SHEEP
Black chalk on brownish paper, $5\frac{1}{2} \times 4\frac{1}{2}$ (14 × 11·4)
Millet made many variations on the theme of sheep-shearing, among them the Tondeurs de moutons *of c.* 1851; *see Moreau-Nélaton, I, figs.* 84-5, *and II, figs.* 133 *and* 156.

(*c*) A WOMAN BENDING
Pencil and black chalk, $4 \times 2\frac{1}{2}$ (10·2 × 6·4)
The treatment suggests that the drawing dates from the early 'fifties; the attitude is not unlike that of the figure in Femme enfournant son pain *of* 1854 (*Moreau-Nélaton, II, fig*, 94).
LENT BY SIR KENNETH CLARK

14 STUDY FOR *LA PORTE AUX VACHES PAR LA NEIGE*. A man with a gun and his dog emerge from a spinney on the left; beyond is the forest, bounded by a wall with the cow-gate in the centre. Signed *J.F.M.* at lower right.
Black chalk, $11\frac{1}{8} \times 8\frac{13}{16}$ (28·3 × 22·5)
Coll: A. Sensier (sale, Paris, December 8, 1877, lot 260); Henri Rouart (sale, Paris, December 16, 1912, lot 224)
Exh: Paris, Ecole des Beaux-Arts, *Oeuvres de Millet*, 1887 (169)
Lit: Louvre, *Inv. gén.*, X, No. 10303; Moreau-Nélaton, I, p. 110, repr. fig. 79; Gsell, pl. 52
LENT BY THE MUSEE DU LOUVRE

Drawn in 1853. *A painting of the subject but without the figures, is in*

the Wilstach Museum, Philadelphia (Moreau-Nélaton, I, fig. 76); it also dates from 1853 and according to Moreau-Nélaton several variants, including a pastel, exist. The cow-gate also occurs in Le Fendeur de bois *of 1866 (op. cit., III, fig. 219). In a letter to Sensier of February 21, 1853, Millet wrote, 'I am sorry, for your sake, that you cannot see the snow at Barbizon; it is superb . . . I have made three rough sketches, of which one is a cow-gate. Perhaps I shall make others of it, as well' (op. cit., I, p. 110).*

15 THE EDGE OF A FOREST. In the foreground some rocks on a slope stand out against the forest, which is on a lower level.
Black chalk, $7\frac{11}{16} \times 11\frac{13}{16}$ (19·5 × 30)
Coll: Léon Bonnat (bequeathed to the Musée du Louvre, 1922)
Lit: Louvre, *Inv. gén.*, X, No. 10304
LENT BY THE MUSEE DU LOUVRE

16 STUDY FOR *LA VEILLEE*. Two women sit facing each other beside a lamp, their heads bent over their sewing; the curtains of a bed built into the wall can be seen on the left. Stamped *J.F.M.* at lower left.
Black chalk, $12 \times 9\frac{1}{2}$ (30·5 × 24·1)
Coll: J. Staats Forbes
Exh: London, Leicester Galleries, *New Year Exhibition*, 1948 (2); London, Arts Council Gallery, *French Drawings from Fouquet to Gauguin*, 1952 (109) (wrongly described)
Lit: Bénédite, repr. pl. 15.
LENT BY SIR KENNETH CLARK

A study for the painting of 1853, which was executed for Van Kuyck, a Dutch collector living in Belgium, and which is now in Boston Museum (Shaw Collection); see Moreau-Nélaton, II, p. 3, fig. 93. The composition is virtually the same as that of the etching of 1856. Millet made many variations on the theme of La Veillée. *Some are lamplit interiors such as* La Couseuse à la lampe *of 1872, while others are set in sunlight by an open window; another version, in which a peasant is cutting rushes by an open fire while his wife sews beside*

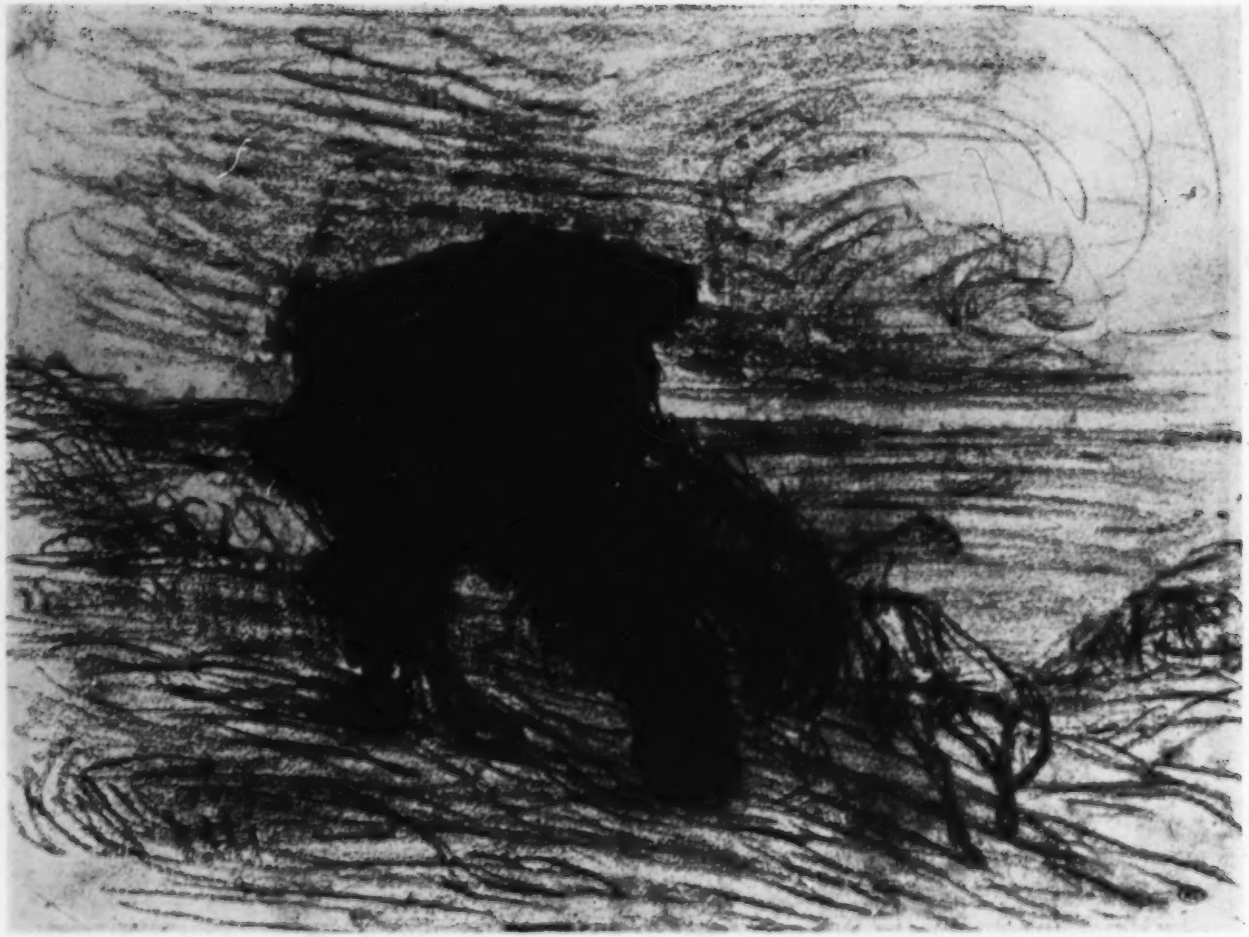
1. Study for *La Veillée auprès du berceau*
12 × 10½ in. *Birmingham City Art Gallery*

11. Study of a Nude Woman. 12½×9⅜ in. *Musée du Louvre*

III. Man Carrying a Log(?). 10×7⅜ in. *Mr Louis C. G. Clarke*

IV. Study for *Paysanne au puits*. $12\frac{1}{8} \times 7\frac{3}{4}$ in. *Boston Museum of Fine Arts*

v. Study for *Les Glaneuses*. $10\frac{15}{16} \times 7\frac{9}{16}$ in. *Boston Museum of Fine Arts*



VI. Study for *Phébus et Borée*. 8½ × 11 in. *Musée du Louvre*

VII. Fishermen. $17\frac{7}{16} \times 23\frac{5}{8}$ in. *Musée du Louvre*

VIII. Shepherdess Leaning against a Tree. 13½ × 8⅛ in. *The Art Institute of Chicago*

him, was used for one of a series of four woodcuts made by Adrien Lavieille and published in 1860 *under the title* Les quatre heures du jour; *see op. cit., II, pp.* 56-7, *fig.* 108, *and III, p.* 20, *figs.* 244 *and* 279. *Compare No.* 35.

17 STUDY FOR *PHEBUS ET BOREE.* A horseman, fighting against the wind, rides down an incline to the right, his cloak floating behind him; a rough outline, on a smaller scale, of a horse and rider beyond; on the *verso*, two men in a boat and a small sketch of the same group.
Black chalk touched with white, $8\frac{1}{8} \times 11$ (20·6 × 27·9)
Coll: Léon Bonnat (bequeathed to the Musée du Louvre, 1922)
Lit: Louvre, *Inv. gén.*, X, No. 10471
LENT BY THE MUSEE DU LOUVRE

A study, in reverse, for the pastel which was in the Théodore Rousseau sale (Paris, April 25, 1868) *and later passed into the collection of Henri Rouart (sale, Paris, December* 16, 1912, *lot* 211). *In the finished work a stormy sea breaks on the rocks below the figures; Cartwright* (Burl. Mag., *V, p.* 122) *suggests that the composition is set on the cliffs of Gruchy, where Millet was born and which he visited in* 1854, *bringing back some twenty paintings and sixty drawings. She also compares the horse with those in* La Récolte du varech *which was executed in the same year (repr. op. cit., p.* 137).
[PLATE VI]

18 STUDY FOR *PHEBUS ET BOREE.* A horseman riding to the left up a slight incline on the edge of a cliff, his cloak floating above his saddle bag; the horse's head is turned slightly to its near side. Stamped *J.F.M.* at lower left.
Charcoal on canvas, $12\frac{1}{2} \times 15\frac{1}{2}$ (31·8 × 39·4)
Coll: P. Geismar (sale, Paris, November 15, 1928, lot 37 (repr.))
Exh: Paris, Galerie Balzac, *David à Manet*, 1924 (227)
LENT BY MR MARK OLIVER

Though there is no documentation, this may well be the first stage of an

uncompleted painting or oil sketch. While the figures of the man and the horse are close to those in the pastel, the setting is nearer to that of the foregoing drawing, which is in reverse and which probably dates from about 1854.

19 A FARMHOUSE. A group of farm buildings with trees, bounded by a hedge. Stamped *J.F.M.* at lower left.
Black chalk, $7\frac{3}{4} \times 12$ (19·7 × 30·5)
LENT BY SIR BRUCE INGRAM

The scene is perhaps near Gréville.

20 (*a*) HEAD OF A MAN. Two studies, full face, the head slightly inclined to the right. A slight sketch of a man in a hat on the right, in a reverse position on the sheet. Stamped *J.F.M.* at lower right.
Black chalk, $11\frac{3}{8} \times 7\frac{1}{16}$ (29 × 18)
Coll: Vente Millet
Repr: Louvre, *Inv. gén.*, X, No. 10489
LENT BY THE MUSEE DU LOUVRE

The head is not unlike that of a full-length study of a man leaning on his spade, also in the Louvre (repr. Inv. gén., *X, No.* 10364, *and Gay, pl.* 20), *which may be a study for the* Angelus (1857-9).

(*b*) HEAD OF A MAN. Two studies of the head and shoulders, three-quarters to the right, the head bent. Stamped *J.F.M.* at lower right.
Black chalk, $11\frac{3}{16} \times 7\frac{11}{16}$ (28·5 × 19·5)
Coll: Vente Millet
Lit: Louvre, *Inv. gén.*, X, No. 10490
LENT BY THE MUSEE DU LOUVRE

These are probably studies for Le Greffeur, *the painting exhibited at the Salon of* 1855 *and which was at one time in the Rockefeller Collection in New York (Moreau-Nélaton, II, fig.* 107); *compare a study in the Louvre* (Inv. gén., *X, No.* 10326).

21 STUDY FOR *LA BARATTEUSE.* A woman churning butter in a room lined with shelves; a cat rubs against her skirts on the left. Stamped *J.F.M.* at lower left.
Pencil and black chalk on tracing paper, $7\frac{15}{16} \times 5\frac{13}{16}$ (20·2 × 14·9)
Coll: Vente Millet; Martin Brimmer
Exh: Washington, DC, Phillips Art Gallery, *J. F. Millet*, 1956
Lit: Wickenden, *PCQ*, 4, pp. 16, 19 (repr.)
LENT BY BOSTON MUSEUM OF FINE ARTS

The composition agrees exactly with the etching (*Delteil* 10), *but the figure is turned slightly more to the right. According to Edward Wheelwright, whose memoirs of Barbizon appeared in the* Atlantic Monthly *of September* 1876, *Millet first took up etching during the winter of* 1855-6 *and made frequent trips to Paris to learn the technique;* La Baratteuse *was one of his first completed plates. A painting of the same subject, but with considerable modifications to the background, was exhibited at the Salon of* 1870 (*Moreau-Nélaton, III, fig.* 262); *see also op. cit., I, fig.* 75, *for an early variant.*

22 STUDY FOR L'HOMME A LA BROUETTE. He pushes the laden barrow through a doorway in a wall on the left; foliage is lightly indicated above. A slight sketch of the man's head at lower right, in a reverse position on the sheet. Stamped *J.F.M.* at lower left.
Black chalk, $11\frac{11}{16} \times 8\frac{1}{4}$ (29·8 × 21)
Coll: Caillebotte (bequeathed to the Musée du Louvre, 1894)
Lit: Louvre, *Inv. gén.*, X, No. 10297
LENT BY THE MUSEE DU LOUVRE

The motif *of the man with a wheelbarrow occurs frequently in Millet's work. The figure appears with little variation in the painting of* 1852, *now in Boston* (*Moreau-Nélaton, I, fig.* 63), *in the etching* (*Delteil* 11) *and in numerous drawings* (*see Cartwright,* Burl. Mag., *V, pp.* 120 *and* 131, *and Louvre,* Inv. gén., *X, Nos.* 10298-9); *in a watercolour formerly in the Henri Rouart Collection* (*sale, December* 16, 1912, *lot* 213 (*repr.*)), *the composition is completed by the figure of a woman with a horse and some sheep approaching from the village on the right.*

The present drawing probably dates from about 1855. *The composition is also known as* Paysan rentrant du fumier *and Cartwright implies* (Burl. Mag., *V, p.* 120) *that it was to form part of the series* L'Epopée des champs (*see No.* 36).

23 STUDY FOR *UNE BERGERE*. She leans, knitting, against a rock in the shade of a hedge, her crook beside her; beyond, on the left, a flock of sheep. Signed *J. F. Millet* at lower left.
Black chalk, heightened with white, on grey paper, 14½ × 11 (36·8 × 27·9)
Exh: London, Leicester Galleries, *New Year Exhibition*, 1948 (8)
LENT BY SIR KENNETH CLARK

Millet painted this composition for a friend of Charles Tillot, the painter, in 1856 *and repeated it in the same year for Edward Wheelwright in a version now in Boston Museum; see Moreau-Nélaton, II, pp.* 29-30, *fig.* 109. *He also made an etching of the subject,* La grande Bergère (*Delteil* 18), *in* 1862. *There is a related study in the Louvre* (Inv. gén., *X, No.* 10328); *see also No.* 24.

24 STUDY FOR *UNE BERGERE*. Stamped *J.F.M.* at lower left.
Black chalk, 9 × 6 (22·9 × 15·2)
Coll: Vente Millet; A. E. Anderson (presented to the National Gallery of Scotland, 1929)
LENT BY THE TRUSTEES OF THE NATIONAL GALLERY OF SCOTLAND

A study for the painting of 1856; *see also No.* 23.

25 STUDY FOR *LES GLANEUSES*. Stamped *J.F.M.* at lower right.
Black chalk, 10 × 7 (25·4 × 17·8)
Coll: J. Staats Forbes
Exh: London, Leicester Galleries, *Staats Forbes Collection of One*

Hundred Drawings by Jean-François Millet, 1906 (49)
Lit: Cartwright, *Burl. Mag.*, V, p. 50, repr. p. 55
LENT BY MR PAUL DRURY

One of many studies for the painting exhibited at the Salon of 1857 *and now in the Louvre* (*Moreau-Nélaton, II, fig.* 136), *of which six were at one time in the Staats Forbes Collection. It contains most of the elements of the final work but the third figure is crouching behind the others, while the wheat ricks and harvesters in the background are only a short distance away. In a letter to Théodore Rousseau, Millet wrote, 'I am working like a nigger to try and finish my picture. I don't really know what will come of all the trouble I have taken. There are some days when I feel that the unhappy picture means nothing. In any case I would like another month of quiet work on it. Let us hope it will not be too shameful!'* (*Sensier, p.* 166). *In the autumn of* 1857 *Millet made an etching of* Les Glaneuses (*Delteil* 12). *Compare Nos.* 26-27.

26 STUDY FOR *LES GLANEUSES*. Stamped *J.F.M.* at lower right.
Black chalk, $10\frac{13}{16} \times 7\frac{9}{16}$ (27·7 × 19·3)
Coll: Vente Millet; Martin Brimmer
Exh: Washington, DC, Phillips Art Gallery, *J. F. Millet*, 1956
Lit: Wickenden, *PCQ*, 4, pp. 18, 20-1 (repr.)
LENT BY BOSTON MUSEUM OF FINE ARTS

The pose of the two left-hand figures is the same as in the foregoing drawing but the third figure is now standing near them, slightly bent but not yet in the attitude of the final composition.
[PLATE V]

27 STUDY FOR *LES GLANEUSES*. Signed *J. F. Millet* at lower left.
Black chalk on grey paper, $9\frac{5}{8} \times 15\frac{5}{8}$ (24·4 × 39·7)
Coll: J. Staats Forbes; Stephen Mitchell (sale, June 22, 1934, lot 84)
Exh: London, Leicester Galleries, *Staats Forbes Collection of One Hundred Drawings by Jean-François Millet*, 1906 (51)

Lit: Cartwright, *Burl. Mag.*, V, p. 51, repr. p. 59; Bénédite, repr. pl. 5

LENT BY MR LOUIS C. G. CLARKE

Here the background detail and the left-hand figure have been omitted but with those exceptions, the composition is nearer to that of the final painting.

28 SIX STUDIES

Coll: J. Staats Forbes; C. H. Shannon, RA (bequeathed to the Fitzwilliam Museum, 1937)

Exh: London, Leicester Galleries, *Staats Forbes Collection of One Hundred Drawings by Jean-François Millet*, 1906 (44)

(*a*) STUDY FOR *LES GLANEUSES* (1865). Stamped *J.F.M.* at lower left.

Black chalk, $3\frac{5}{16} \times 2\frac{3}{16}$ (8·6 × 5·7)

The composition is identical with that of a pastel executed for a M. Dethomas (see Moreau-Nélaton, II, p. 176, fig. 213); it bears no relation to that of the Glaneuses *of* 1857 (*see Nos.* 25-27).

(*b*) MAN WITH A FLAIL. Stamped *J.F.M.* at lower right.

Black chalk, $4\frac{3}{4} \times 2\frac{1}{2}$ (12·1 × 6·4)

Compare the treatment with that of two studies, of about 1857, *for* L'Angelus (*Moreau-Nélaton, II, figs.* 160-1)

(*c*) MAN WITH A PICK

Pencil on buff paper, $2\frac{15}{16} \times 2\frac{5}{8}$ (7·6 × 6·7)

(*d*) WOMAN'S HEAD

Black chalk on buff paper, $3 \times 2\frac{5}{8}$ (7·6 × 6·7)

(*e*) STUDY FOR *LES GLANEUSES* (1857)

Black chalk on buff paper, $4\frac{3}{8} \times 4\frac{1}{4}$ (11·1 × 10·8)

A similar figure occurs in the centre background of the painting in the

Louvre; the pose of the figure indicated on the right is not unlike that of the harvesters in Nos. 25-26.

(*f*) MOTHER AND CHILD. Stamped *J.F.M.* at lower left.
Black chalk on buff paper, $4\frac{3}{16} \times 3\frac{5}{8}$ (10·8 × 9·2)
LENT BY THE FITZWILLIAM MUSEUM

29 STUDY FOR *PAYSANNE AU PUITS.* A woman in a yard, bending to the right, is pouring water from a bucket into two large jars; behind her is a well. Stamped *J.F.M.* at lower right, below the mount.
Black chalk, $12\frac{1}{8} \times 7\frac{1}{2}$ (30·8 × 19·7)
Coll: Vente Millet; Martin Brimmer
Exh: Washington, DC, Phillips Art Gallery, *J. F. Millet*, 1956
Lit: Wickenden, *PCQ*, 4, pp. 12, 14-15 (repr.)
LENT BY BOSTON MUSEUM OF FINE ARTS

According to Moreau-Nélaton (II, p. 70), *a small painting of the subject was exhibited at Martinet's gallery in Paris in* 1860. *A variant of the drawing, but in reverse, which dates from about* 1857 *is reproduced op. cit., II, fig.* 35, *and there are related studies in the Louvre* (Inv. gén., *X, No.* 10342, *and XI, No.* 10621). *Millet also made a heliogravure on glass known as* Femme vidant un seau (*Delteil* 28) *in* 1863. *See also No.* 30.
[PLATE IV]

30 STUDY FOR *PAYSANNE AU PUITS.* The figure bends to the right; the outlines of the house and yard are only roughly indicated. Stamped *J.F.M.* at lower right.
Charcoal, 11 × 8 (27·9 × 20·3)
LENT BY SIR KENNETH CLARK

A preliminary study for the composition. See No. 29.

31 (*a*) STUDY FOR *LES PREMIERS PAS.* A woman teaching

her child to walk; a tree and fence are indicated behind. Signed *J.F.M.* at lower left.
Black chalk on greyish paper, $4\frac{11}{16} \times 3\frac{5}{8}$ (11·9×9·2)
Coll: P. M. Turner (bequeathed to the Ashmolean Museum, 1951)
LENT BY THE ASHMOLEAN MUSEUM

In the finished drawing, which dates from 1858, *the composition is completed by the figure of a peasant crouching on the left with his arms outstretched to catch the child* (*Moreau-Nélaton, II, fig.* 124); *for a variant, see Sensier, p.* 344, *and for a preliminary sketch of the mother and child alone, see Gsell, pl.* 50. *There are three related drawings in the Louvre* (Inv. gén., *XI, Nos.* 10638-40).

(*b*) A PEASANT WOMAN GATHERING POTATOES. She stoops to the left to pick up a potato, her left hand resting on the handle of a basket on the ground. Signed *J.F.M.* at lower left.
Black chalk on greyish paper, $3\frac{1}{8} \times 3\frac{5}{8}$ (7·9×9·3)
Coll: P. M. Turner (bequeathed to the Ashmolean Museum, 1951)
LENT BY THE ASHMOLEAN MUSEUM

This figure occurs almost exactly in a signed drawing reproduced Holme (*pl. M.*4) *as* Potato Planting, *for which there is no documentation. A somewhat similar attitude occurs, but in reverse and seen from the back, in* La Cueillette des pommes *of* 1851 (*Moreau-Nélaton, I, fig.* 67). *The drawing may have some connection with* La Récolte des pommes de terre *exhibited at the* Exposition Universelle *in* 1867 (*Moreau-Nélaton, III, fig.* 243), *but the treatment suggests an earlier date.*

32 WOMEN CARRYING FAGGOTS. Against a background of tree trunks or osiers, a woman with a bundle of faggots strapped to her shoulders moves to the left, trailing a branch in her left hand; on the right two other women approach with their burdens. Stamped *J.F.M.* at lower right.
Black chalk on light grey paper, $11\frac{3}{8} \times 18\frac{1}{8}$ (28·9×46·9)
Coll: Vente Millet; Martin Brimmer
Exh: Washington, DC, Phillips Art Gallery, *J. F. Millet*, 1956

Lit: Wickenden, *PCQ*, 4, pp. 26-8 (repr.)

LENT BY BOSTON MUSEUM OF FINE ARTS

In an undated letter to Sensier, Millet wrote of his love of the forest and continued: 'You are sitting under the trees with a sense of the greatest well-being and tranquillity; you see, emerging from a path, a poor creature loaded with a faggot. The unexpected and always startling way in which this figure appears before your eyes involuntarily brings you back to the sadness of the human condition—weariness. It always gives one the sort of feeling that La Fontaine expressed in his fable of the woodman:

'Quel plaisir a-t-il eu depuis qu'il est au monde?
Est-il un plus pauvre homme sur la machine ronde?'

(*Moreau-Nélaton, I, p.* 91)

Some of Millet's finest conceptions are of women carrying faggots, among them the late unfinished painting L'Hiver *in the National Museum of Wales (Gwendoline E. Davies Bequest); compare also the drawing of about* 1858, Les porteuses de fagots, *reproduced Moreau-Nélaton, II, fig.* 132.

33 STUDY FOR *LE NOUVEAU-NE.* She moves half to the right, her hands crossed and her head slightly bent. Stamped *J.F.M.* at lower right.
Black chalk, $11\frac{3}{8} \times 8\frac{3}{4}$ (29 × 22·3)
Coll: Vente Millet
Lit: Louvre, *Inv. gén.*, X, *No.* 10370

LENT BY THE MUSEE DU LOUVRE

There are two variants of Le Nouveau-ne, *in which a young girl is carrying a new-born lamb through a wood—a drawing of about* 1860, *reproduced Moreau-Nélaton, II, fig.* 171, *and a pastel now in Boston Museum (Shaw Collection), which was executed for Emile Gavet in* 1866 (*op. cit., III, fig.* 222); *a preliminary study is also reproduced, op. cit., III, fig.* 340. *For an earlier version in the so-called* manière fleurie, *see op. cit., I, fig.* 36. *Another composition sometimes referred to under the same title is the* Naissance du veau *of* 1864.

It was in 1860 *that Millet signed an agreement with Arthur Stevens, brother of the painter, and Ennemond Blanc, a dealer, who wished to exploit his work in Belgium. The arrangement, whereby he pledged his output for three years in return for a fixed annual payment, was not satisfactory and led to numerous disputes, and it was not until* 1866 *that he freed himself from his obligations. Among the first six paintings to be delivered under the agreement was* Tobie, *or* L'Attente, *which he had conceived in* 1853, *soon after the death of his mother, whom he had not seen since* 1845; *this painting, which was exhibited in London in* 1923, *is now in the William Rockhill Nelson Gallery of Art, Kansas City.*

34 THE KNITTING LESSON. A woman, wearing a *marmotte*, and a small girl sitting by a window; the mother, her sewing on the lap, leans over to guide the child's hands; a work-box and pin-cushion are on the window-sill and a cupboard on the far wall. Signed in pen and brown ink *J. F. Millet* at lower right.
Black chalk on brownish paper, heightened with body-colour, $13 \times 11\frac{1}{2}$ (33 × 29·2)
Coll: E. Gavet; J. Staats Forbes; P. F. Richmond; Mensing (sale, Amsterdam, April 22-9, 1937, lot 456); Baron Cassel
Exh: London, Leicester Galleries, *Staats Forbes Collection of One Hundred Drawings by Jean-François Millet*, 1906 (54)
Lit: Cartwright, *Burl. Mag.*, VI, p. 198, repr. p. 196; Bénédite, repr. pl. 10

LENT BY SIR KENNETH CLARK

The composition is the same as that of the painting, La Leçon de tricot (*c.* 1860), *now in Boston Museum (Brimmer Collection); see Moreau-Nélaton, II, p.* 78, *fig.* 149). *Millet painted several variants of the subject; two, of about the same date, are in the Metropolitan Museum, New York (op. cit., II, figs.* 147-8) *and a later version (op. cit., III, fig.* 258) *dates from* 1869. *The drawing may have been commissioned by Emile Gavet, in which case it would date from* 1865 *or later, but this is by no means certain as many of the late drawings based on earlier works contain an element of colour.*

35 STUDY FOR *LA VEILLEE AUPRES DU BERCEAU.* A woman sewing by the light of a lamp; beyond is a hooded cradle with a sleeping baby. Signed *J. F. Millet* at lower left and stamped *J.F.M.* at lower right.
Black chalk, 12 × 10½ (30·5 × 26·7)
Coll: Hugh Blaker
Exh: London, Leicester Galleries, *Selected Paintings, Drawings and Sculpture from the Collection of the late Hugh Blaker*, 1948 (4)
LENT BY BIRMINGHAM CITY ART GALLERY

The painting of 1861, *now in Boston Museum (Shaw Collection), and a variant of the present drawing are reproduced Moreau-Nélaton, II, figs.* 165 *and* 129*; in both of these the cradle has no hood, but the composition is otherwise the same. The figure of the woman also occurs in an earlier painting*, Femme cousant (*c.* 1853), *now in the Louvre (repr. Gsell, pl.* 15*); compare also* La Couseuse, *a portrait of Millet's second wife (Moreau-Nélaton, II, fig.* 91*). For another version on the theme of* La Veillée, *see No.* 16.
[PLATE I]

36 THE SOWER. He appears on the right, striding forward; behind on the left, another peasant ploughs with oxen; a flight of rooks wheels in the sky. Signed *J. F. Millet* at lower right.
Black chalk, 5 11/16 × 8 5/16 (14·5 × 21·2)
Coll: A. Sensier; J. Staats Forbes; J. Cox (sale, June 6, 1923); W. J. Wilson; P. M. Turner (bequeathed to the Ashmolean Museum, 1951)
Exh: London, Leicester Galleries, *Staats Forbes Collection of One Hundred Drawings by Jean-François Millet*, 1906 (40); London, Royal Academy, *Landscape in French Art*, 1949 (569)
Lit: Cartwright, *Burl. Mag.*, V, p. 119, repr. p. 123; Bénédite, repr. pl. 33
LENT BY THE ASHMOLEAN MUSEUM

According to Cartwright (op. cit., p. 118*) the drawing was intended to form part of a series entitled* L'Epopée des champs, *analogous to that of* Les Travaux des champs (*see note to No.* 7). *Soullié (p.* 139*) lists*

twenty drawings, with variants, among which is a Semeur, *bought by Brame at the Sensier sale of* 1877 *and which is perhaps the drawing exhibited; these, he says, were the beginning of an epic which was only interrupted by Millet's death; all of them were acquired by Sensier. The present drawing presumably dates from the early 'sixties; the style and composition differ markedly from the more famous* Semeur, *exhibited at the Salon in* 1850 *and now in the Louvre (Chauchard Collection). A variant of the drawing, in pen and ink, is reproduced Gay, pl.* 42.

37 STUDY FOR A *SEMEUR*. A peasant striding to the right with his arm extended to scatter the seed; a flight of birds is roughly indicated above a bare horizon. Stamped *J.F.M.* at lower right.
Black chalk on grey paper, $9 \times 6\frac{1}{4}$ (22·8 × 16)
Coll: Vente Millet; Martin Brimmer
Exh: Washington, DC, Phillips Art Gallery, *J. F. Millet*, 1956
Lit: Wickenden, *PCQ*, 4, pp. 9-11 (repr.)
LENT BY BOSTON MUSEUM OF FINE ARTS

Presumably a study for the pastel of 1865, *which was executed for M. Dethomas as a pendant to the* Glaneuses *of the same date; see Moreau-Nélaton, II, p.* 176, *fig.* 212, *and compare fig.* 208. *The composition is not unlike the more famous* Semeur *of* 1850, *but the trousers are loose and the position and emphasis of the right arm are repeated almost exactly in the pastel; in the finished work the tower of Chailly appears in the distance and a man is ploughing with a horse on the horizon. Compare No.* 36.

38 STUDY FOR *LES OIES SAUVAGES*. Two shepherdesses on the left, one standing and one seated, are seen partly from behind, watching a flight of geese; a flock of sheep is indicated on right. Stamped *J.F.M.* at lower left. On the *verso* are slight studies in pencil of men cutting wood, etc.
Charcoal on grey paper, $10 \times 8\frac{3}{8}$ (25·5 × 21·3)
Coll: Mrs W. F. R. Weldon (bequeathed to the Ashmolean Museum, 1937)

Lit: K. T. Parker, *Catalogue of the Collection of Drawings in the Ashmolean Museum*, vol. I, Oxford (Clarendon Press), 1938, p. 285, No. 599

LENT BY THE ASHMOLEAN MUSEUM

A preliminary notation for the pastel, executed for the publisher, Mame, in 1865, and closely repeated for Emile Gavet in 1866 in a version now in Boston Museum; see Moreau-Nélaton, II, p. 174, fig. 210, and III, p. 4, fig. 220. The composition, which is also known as L'Automne, *was considerably modified in the final versions, the seated figure being altered and the sheep in the foreground omitted.*
Emile Gavet was a fanatical admirer of Millet's pastels. At their first meeting in 1865 he ordered twenty drawings and acquired a large number in subsequent years. The dealer, Brame, also became interested in his work at this time. Their demands were insatiable and although they undoubtedly relieved Millet's financial difficulties they were perhaps responsible for a certain monotony in his later more finished drawings, particularly those in which colour is introduced.

39 STUDY FOR *LA MERIDIENNE.* A man, foreshortened, is lying on the ground with knees apart, the left one raised; a sleeping woman, roughly indicated, seems to rest her head on his right shoulder. Stamped *J.F.M.* at lower right.
Black chalk, $12\frac{5}{16} \times 8\frac{5}{16}$ (31·3 × 21·1)
Coll: J. Staats Forbes
Lit: K. T. Parker, *Catalogue of the Collection of Drawings in the Ashmolean Museum*, vol. I, Oxford (Clarendon Press), 1938, p. 285, No. 601

LENT BY THE ASHMOLEAN MUSEUM

A study for the pastel in the Philadelphia Museum of Art (William J. Elkins Collection). The composition is a variant of two other versions of the theme, in both of which the figures are lying extended, seen from the side; one is exactly in reverse of the other; see Moreau-Nélaton, II, fig. 140, and III, fig. 215. The latter dates from 1866 and is in Boston Museum (Shaw Collection).

40 THE WOOD CUTTERS. Three men, in a field bordered by trees and a high bank on the left; the foremost is trussing a bundle of faggots, a second is chopping and a third lifts a bundle on to the bank. Signed *J. F. Millet* at lower left.
Black chalk with touches of watercolour, 18 × 11¾ (45·7 × 29·8)
Coll: A. Sensier; J. Staats Forbes; P. F. Richmond; Croal Thomson
Exh: London, Leicester Galleries, *Staats Forbes Collection of One Hundred Drawings by Jean-François Millet*, 1906 (60)
Lit: Cartwright, *Burl. Mag.*, V, p. 120, repr. p. 129; Bénédite, repr. pl. 34

LENT BY THE TRUSTEES OF THE NATIONAL GALLERY OF SCOTLAND

According to Soullié (p. 140), this subject was intended to form part of the series L'Epopée des champs *(see No. 36).*

41 WOOD CUTTER PREPARING FAGGOTS. In the foreground a man in blue trousers, turned slightly to the left, is chopping a branch; behind him a woman carries two bundles of faggots to a stack on the right; the ground is littered with wood and there are bare trees in the background. Signed *J. F. Millet* at lower right.
Pastel, 19½ × 13½ (49·5 × 34·3)
Coll: P. Gallimard (sale, March 9, 1935, lot 20)
Exh: Berlin, Cassirer Gallery, *Ein Jahrhundert Französischer Zeichnung*, 1929-30; Rotterdam, Boymans Museum, 1933-4 (53); Amsterdam, Willet Holthuysen Museum, *Pastels of Three Centuries*, 1934 (30); Berne, Kunsthalle, 1934 (75)

LENT BY MESSRS ARTHUR TOOTH AND SONS

This work probably dates from the late 'sixties. A study for the principal figure is in the Louvre; see Moreau-Nélaton, III, fig. 335. Compare Le Bûcheron *of about* 1855 *(op. cit., II, fig. 179) and for another version of the subject, see No. 40.*

42 ROAD NEAR CUSSET. A rough road winds up a hill past two wind-bent trees on the right. Inscribed in pen and brown ink

près Cusset/route du Malavaux . . . [illegible], at lower left. Stamped *J.F.M.* at lower right.
Watercolour, $4\frac{3}{8} \times 6\frac{3}{8}$ (11·2 × 16·2)
Coll: Vente Millet (91); Martin Brimmer
Exh: Washington, DC, Phillips Art Gallery, *J. F. Millet*, 1956
Lit: Soullié, p. 84; Wickenden, *PCQ*, 4, p. 29
LENT BY BOSTON MUSEUM OF FINE ARTS

Probably dates from one of the three visits Millet made to Vichy with his wife between 1866 *and* 1868. *In a letter to Sensier, dated June* 26, 1866, *he wrote, 'I am trying to collect as many notes as I can of this country . . . I have already made about fifty, such as they are. I think they have a certain precision; for I want them to be the sort of thing I can make use of . . . I have coloured the small ones with watercolour so that I can remember the look and general tone of the place, which, on the whole, is fresh and which . . . is not unlike many parts of Normandy' (Moreau-Nélaton, III, p.* 9). *Compare watercolour drawings in the Victoria and Albert Museum (Ionides Bequest) and in the Ashmolean Museum.*

43 A PEASANT WOMAN CARRYING A LOAD. She moves to the left, across a flat open field with a sack on her shoulders; in the distance is a farm cart with two horses and on the right are trees. Stamped *J.F.M.* at lower right.
Black chalk on greyish paper, $7 \times 9\frac{15}{16}$ (17·8 × 25·3)
Coll: P. M. Turner (bequeathed to the Ashmolean Museum, 1951)
Exh: London, Royal Academy, *Landscape in French Art*, 1949 (566)
LENT BY THE ASHMOLEAN MUSEUM

44 STUDY FOR *LE REPOS DU VIGNERON*. A man wearing a hat is sitting on a mound; his forearms hang limply between his knees and his feet are bare, withdrawn from their clogs which lie beside him on the left; on the right, a hoe. Stamped *J.F.M.* at lower right.
Charcoal, $14\frac{3}{8} \times 11\frac{3}{8}$ (36·6 × 28·9)
Coll: Vente Millet
LENT BY THE ASHMOLEAN MUSEUM

A study for the pastel of about 1869, *formerly in the Georges Petit Collection and now in the Musée Mesdag, The Hague (Manche); see Moreau-Nélaton, III, pp.* 50, 153, *fig.* 254. *A slight sketch of the same figure is in the Louvre* (Inv. gén., *X, No.* 10437).

45 SHEPHERDESS LEANING AGAINST A TREE. She stands, wearing a heavy cloak and hood, with head bent over her folded hands which are resting on a staff; a few sheep are indicated on the left. Stamped *J.F.M.* at lower right.
Charcoal on brownish paper, $13\frac{1}{8} \times 8\frac{1}{8}$ (34·2 × 20·5)
Coll: Vente Millet (129); Henri Rouart; Potter Palmer
Exh: Paris, Ecole des Beaux Arts, *Oeuvres de Millet*, 1887 (180); Paris, *Exposition Centennale de l'Art français*, 1889 (420) and 1900 (1181); Washington, DC, Phillips Art Gallery, *J. F. Millet*, 1956
LENT BY THE ART INSTITUTE OF CHICAGO

This drawing is perhaps related to the etching La Grande Bergère *of* 1862, *in which the shepherdess leans against a rocky bank with her knitting. A more finished variant of the drawing, at one time in Budapest Museum, is reproduced Gay, pl.* 16. *Compare No.* 4.
[PLATE VIII]

46 STUDY FOR *NOVEMBRE*. A flight of rooks wheels above the horizon of a steep ploughed field; in the right foreground is an abandoned harrow and on the crest above a gnarled tree.
Black chalk, $5\frac{1}{4} \times 8\frac{1}{16}$ (13·3 × 20·5)
Coll: Léon Bonnat (bequeathed to the Musée du Louvre, 1922)
Lit: Louvre, *Inv. gén.*, No. 10438; Moreau-Nélaton, III, fig. 339
LENT BY THE MUSEE DU LOUVRE

The painting, exhibited at the Salon of 1870, *was originally destined for the dealer, Brame, but was acquired by de Knyff, the painter; see Moreau-Nélaton, III, pp.* 83-5, *fig.* 259. *This picture is sometimes confused with* L'Hiver aux corbeaux (*op. cit., III, fig.* 236), *exhibited at the Salon of* 1867, *in which a plough and harrow, with a flight of rooks, are seen in a field dominated by the tower of Chailly; a pastel*

of this composition is in the Burrell Collection, Glasgow, and a close variant (op. cit., III, fig. 218) is in the United States.

47 FISHERMEN. Two men in a small boat by moonlight; one rows while the other throws out lobster-pots. Stamped *J.F.M.* at lower right.
Charcoal, $17\frac{7}{16} \times 23\frac{5}{8}$ (44·3 × 60)
Coll: Isaac de Camondo (bequeathed to the Musée de Louvre, 1911)
Exh: London, Royal Academy, *Landscape in French Art*, 1949 (572)
Repr: Louvre, *Inv. gén., X, No.* 10467; R. Huyghe and P. Jacottet, *Le Dessin français au XIX^e siècle*, Lausanne (Mermod), 1948, pl. 63
LENT BY THE MUSEE DU LOUVRE

This drawing perhaps dates from a period Millet spent with his family at Cherbourg during the Franco-Prussian War and the Commune. In a letter to his friend, M. Feuardent, dated October 4, 1870, he complained that the wartime authorities would not allow him to make sketches out of doors and continued, 'I have three little pictures of the sea on hand, which I am doing from the third floor, where the light is good' (Sensier, p. 133).
[PLATE VII]

48 VIEW OF LE LIEU-BAILLY. A group of farm buildings amid trees in the middle distance; the foreground is a meadow, lightly indicated. Stamped *J.F.M.* at lower left and inscribed by the artist in pen and ink *Gréville/endroit dit le Lieu-Bailly. 6 aout* 1871 at lower right.
Pen and ink with black chalk, stumped, and touches of greens and red, 7 × 10 (17·8 × 25·5)
Coll: P. M. Turner (bequeathed to the Ashmolean Museum, 1951)
Exh: London, Royal Academy, *Landscape in French Art*, 1949 (580)
Repr: Bénédite, pl. 2
LENT BY THE ASHMOLEAN MUSEUM

Dates from Millet's stay in Cherbourg in 1870-1. *While there, he visited his birth-place and stayed in the inn at Gréville. In a letter to*

Sensier, dated Gréville, 12 aout 1871, *he refers to the weather as being oppressively hot; see Moreau-Nélaton, III, p. 74, and compare fig. 266 for a different view of Le Lieu-Bailly in the same technique.*

49 STUDY FOR *LA JEUNE BERGERE.* She sits on the ground with her legs folded under her, holding a distaff; trees are indicated behind. Stamped *J.F.M.* at lower right.
Black chalk, 15⅜ × 10¾ (39·7 × 27·3)
Coll: A. E. Anderson (presented to the Whitworth Art Gallery, 1930)
LENT BY THE WHITWORTH ART GALLERY, MANCHESTER

In the painting of 1872, *now in the United States* (*Moreau-Nélaton, III, fig.* 271), *the figure is plumper and the head and cap are considerably modified. A related study is in the Louvre* (Inv. gén., *X, No.* 10443).

50 (*a*) STUDY FOR *LES BECHEURS.* Two men, facing left, digging in open country; in the distance there is a crouching figure beside a column of smoke.
Black chalk, 2⅞ × 4 (7·4 × 10·2)
Coll: Léon Bonnat (bequeathed to the Musée du Louvre, 1922)
Lit: Louvre, *Inv. gén.*, X, No. 10408
LENT BY THE MUSEE DU LOUVRE

The composition is very close to that of the etching (*Delteil* 13).

(*b*) STUDY FOR *LE RETOUR DES CHAMPS.* A peasant is walking to the left across a field at sunset with his tools on his shoulder, preceded by a few sheep.
Black chalk, 2⅜ × 4⅜ (6·8 × 11·8)
Coll: Léon Bonnat (bequeathed to the Musée du Louvre, 1922)
Lit: Louvre, *Inv. gén.*, X, No. 10444
LENT BY THE MUSEE DU LOUVRE

In the painting, which dates from 1873 (*Moreau-Nélaton, III, fig.* 293), *the man is walking towards the spectator over the crest of a hill, behind a woman on a laden donkey and some sheep. According to Soullié* (*p.* 140), *a drawing of the subject was to form part of the series* L'Epopée des champs (*see No.* 36).

INDEX TO LENDERS

Birmingham City Art Gallery, 35
Boston, USA: Museum of Fine Arts, 21, 26, 29, 32, 37, 42
Cambridge: Fitzwilliam Museum, 1, 28
Chicago: The Art Institute of Chicago, 45
Sir Kenneth Clark, KCB, 7, 13, 16, 23, 30, 34
Mr Louis C. G. Clarke, 2, 4, 11, 27
Mr Paul Drury, 25
Edinburgh: The National Gallery of Scotland, 24, 40
Sir Bruce Ingram, OBE, MC, 19
Manchester: Whitworth Art Gallery, 49
Mr Mark Oliver, 18
Oxford: Ashmolean Museum, 8, 12, 31, 36, 38, 39, 43-4, 48
Paris: Musée du Louvre, 5, 9, 10, 14-15, 17, 20, 22, 33, 46, 47, 50
Perth: The Corporation of Perth, 6
Messrs Arthur Tooth and Sons, 41
Mr J. M. Wordie, CBE, 3